

## AFFAIRS OF THE WEEK IN THE PLAYHOUSES



LILLAH McCARTHY TO APPEAR IN THE GRANVILLE BARKER PRODUCTION AT WALLACK'S

## PLAYS &amp; PLAYERS

## Chrystal Herne Finds She Has an Astral Body—Other Discoveries.

By HECTOR TURNBULL.

After easing our conscience by announcing that the following story was given by Chrystal Herne to Mary Worwick, who in turn gave it to us, we throw right into second, put in the clutch and proceed.

Listen to this story of the "astral body" that plays a part in a play, unrecorded on the programme, unsuspected by the audience:

It is the "astral body" of a woman, and the first time in dramatic history that a star has gone into the realm of the occult for her climax. The woman is Chrystal Herne, who has found the most impassioned role of her career in "Polygamy" at the Park Theatre and has revealed new heights and depths in her work hitherto unsuspected by her most ardent admirers.

The greatest scene in the play—the "exquisitely poignant climax" as one critic called it—falls to her. In it she stands at the door of the room that has been hers, as the beloved and only wife of her husband, but in which his new polygamous bride has been installed on her bridal night. Outside of this locked door she stands, the wife who has given her husband permission to obey the will of the prophet and take another wife, and in the silent, moonlit room sinks to the floor in the merciful eclipse of consciousness that comes at the supreme moment of unbearable agony. The curtain rises a few minutes later on her prostrate form still lying at the door, with the sunlight streaming through the windows, the morning after.

"This is one of the strangest experiences I have ever had," said Chrystal Herne, in all seriousness. "Lying there at the door and living a long night of suffering in my wife's bed. Let me tell what happened to me as Zina—what I believe firmly happens to me as Zina."

"My soul goes out of my body as I lie there. In a supreme instant, when I cannot bear the horror of this night and live, my soul, or, if you call it so, my 'astral body,' goes out into the night and follows and finds my husband, who has gone to the temple to try to have them annul the plural marriage. No woman could live through the night and be Zina, Zina, Zina. The morning after, ready to take up the fight with energy and courage, unless this vision had been given for comfort and strength. You can smile at this thought of mine, but it is more than imagination. It is a woman's conception of a woman's experience, for Zina really lived and suffered just as she did in the play. It was no piece of action, made up by the playwright, but a real incident of Mormon life which Mr. O'Higgins put into his play."

## THE COMING CIRCUS

Hippodrome Now Being Transformed for the New Show.

New York's largest theatre dropped out of that classification last night, temporarily, when the last performance of "Wars of the World" was given and that spectacle was relegated to the stereoscope. To-morrow an army of artisans will take possession of the Hippodrome and will transform it for the reception of a colossal circus, to open next Saturday.

If any one doubts that it will be a genuine circus, with the real atmosphere of the "lot," he had only to take the word of the press agent, who solemnly averred that 16 tons of cloth have been purchased to spread over the stage preparatory to the reception of twenty-one tons of tanbark, not to speak of sawdust, straw and the other essential requisites of the "merry white tons."

The stage as it is known to-day will disappear, the famous tank will retire to disuse, and in their stead a spread of canvas will give a real circus background. Only the traditional blue "jacks" and "stringers" will be missing, for patrons of the Hippodrome Winter Circus will view its wonders from the comfort of orchestra chairs. The space now occupied by the stage, when transformed into an arena, will be increased through the elimination of the orchestra pit. The orchestra will go, and in its stead a regulation circus band will direct music under the leadership of Manuel Klein, neatly at

FAY COMPTON  
EMMY WEHLEN  
AND IRIS HOEY  
IN  
TONIGHTS THE NIGHT  
AT THE SHUBERT

GRANVILLE BARKER

EMMA DUNN AND  
ALICE BRADY IN  
"SINNERS" AT THE  
PLAYHOUSE

## THE ZIEGFELD FROLIC.

Ziegfeld Midnight Frolic enters upon its third week at the Danse de Folies, atop the New Amsterdam Theatre. Bernard Granville, the comedian and dancer, will make his debut with the organization to-morrow evening. Mr. Granville will offer some new dances and will appear in a role especially written for him. Muriel Hudson, Charles Purcell, Helen Shipman, Sybil Carmen, May Leslie, Margaret Morris, Olive Thomas, Gladys Zell, Kay Lorraine, Ruby Lewis, Marjorie Beverly, Rena Wardell, Earl Owen.

## CASTLES IN THE AIR.

Mr. and Mrs. Vernon Castle appear in a repertory of their own ballroom dances every evening at "Castles in the Air," atop the 44th St. Theatre, the programme beginning at 11 o'clock and continuing until 2 a.m. At the latest hour patrons who have been admitted to membership in the "Castle Club" may adjourn to the backshelle beneath the theatre and enjoy their dancing without cessation until daylight.

## JARDIN DE DANSE.

William Morris announces a new star at the Jardin de Danse for the coming week with the engagement of Miss Dixi, a young girl who has come with her dancing act from England. Miss Holmes will show not only the busy, industrial cities of commercial England, but will also take his audience through rural England of romance and poetry, of quaint towns, picturesque villages and beautiful lakes, visiting the classic university cities of Oxford and Cambridge, the famous "Shakespeare Hall" and the many magnificent historic cathedrals of medieval England. With this kind of varied still life and motion pictures Mr. Holmes will contrast on his screen the daily life of peace-time England with that of the country actively engaged in mobilizing her troops for the present great war.

## MISS KEARNS AS HAMLET.

Elsie Herndon Kearns, Ben Greet's leading lady, is said to be the first woman to play the leading role in Hamlet in the open air. The tour of the Ben Greet Players begins early this spring and extends far into the summer. Few women have essayed this difficult role with any marked measure of success, but Ben Greet is so deeply impressed with Miss Kearns' interpretation that he has cast her for the part. Miss Kearns is also cast for the same leading characters as played by her last season with Mr. Greet, including Rosalind in "As You Like It," Viola in "Twelfth Night" and Helena in "A Midsummer Night's Dream."

## POLYGAMY.

"Polygamy," an interesting play based on the secret practices of the Mormons, at the Park.

## ROSEMARY.

"Rosemary," revived, with John Drew, for a limited engagement at the Empire.

## SINNERS.

"Sinners," the latest Owen Davis melodrama at the Playhouse.

## THE DEBUTANTE.

"The Debutante," Hazel Dawn, in a colorful musical comedy, at the Knickerbocker.

## THE HAWK.

"The Hawk," showing William Faversham in an interesting role, at the Maxine Elliott.

## THE LAW OF THE LAND.

"The Law of the Land," a male drama, with Julia Dean, at the 45th Street.

## THE LIE.

"The Lie," a Henry Arthur Jones thriller, with Margaret Illington, at the Harris.

## THE LILAC DOMINO.

"The Lilac Domino," a comic opera with a good score extremely well sung, at the 44th Street.

## THE ONLY GIRL.

"The Only Girl," a jolly farce with pleasing music, at the Lyric.

## THE PHANTOM RIVAL.

"The Phantom Rival," one of the best plays of the season, at the Belasco.

## THE SHOW SHOP.

"The Show Shop," a clever satire on theatrical life, well played, at the Hudson.

## THE SILENT VOICE.

"The Silent Voice," Ois Skinner, in a peaceful play, at the Liberty Hall.

## THE SONG OF SONGS.

"The Song of Songs," a broadway version of Sudermann, very well played, at the Eltinge.

## TO-NIGHT'S THE NIGHT.

"To-Night's the Night," a jolly musical comedy from England, at the Maxine Elliott.

## TWIN BEDS.

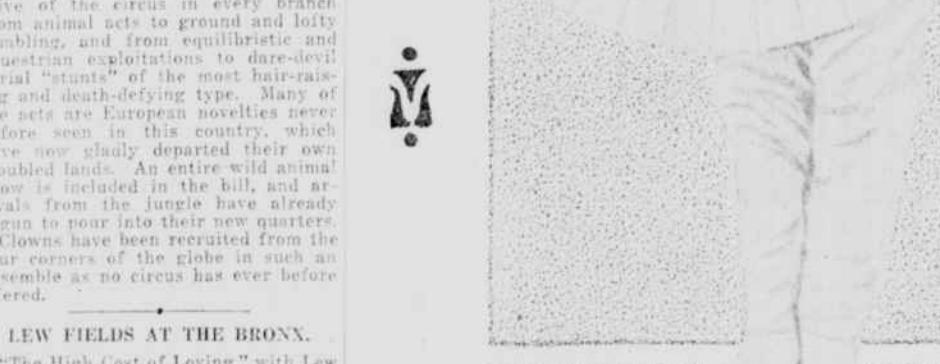
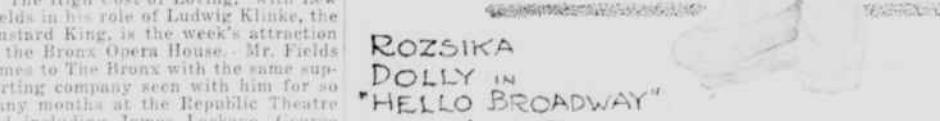
"Twin Beds," a successful farce, at the Fulton.

## UNDER COVER.

"Under Cover," a well played melodrama of more than ordinary interest, at the Cort.

## WATCH YOUR STEP.

"Watch Your Step," a first rate musical show with a good cast, at the New Amsterdam.

ROZSIKA  
DOLLY IN  
"HELLO BROADWAY"  
AT THE ASTOR.TOOTSIE.  
GILBERT, MARJORIE  
BEVERLEY,  
MABEL ALLEN, EUNICE HAMILTON AND  
RENE WARDELL IN ZIEGFELD MIDNIGHT FROLIC AT THE DANSE DE FOLLIES

## NEW PRODUCTIONS

## Granville Barker Presents His First Plays on Friday.

On next Friday night in Wallack's Theatre Mr. Granville Barker, of London, will make the first of a series of productions in New York.

During the engagement at Wallack's his productions will include two plays by Bernard Shaw, "Androcles and the Lion" and "The Man's Dilemma," neither of which has heretofore been presented in New York; his production, "A Midsummer Night's Dream," with stage decorations by Norman Wilkinson and music by Mr. Cecil Sharp; a unique play, "The Man Who Married a Dumb Wife," by Anatole France, and Mr. Barker's own drama, "The Madras House."

For his opening performance Mr. Barker had chosen two plays—"Androcles and the Lion" by Mr. Shaw, and "The Man Who Married a Dumb Wife" by Anatole France.

"Androcles and the Lion" had its first presentation at the St. James Theatre, London, on September 1, 1913.

The two leading roles in the play will be acted by Lillian McCarthy, as Lavinia, and O. P. Heggie, as Androcles. Both parts were originated by them in London.

The performance of the French play will be the first on any English speaking stage. Professor Curtis Hidden Page, of Dartmouth College, made the translation.

The presentation will introduce a stage craftsman heretofore unknown in America, although an American—Robert E. Jones, who designed the decorations.

Miss McCarthy and Mr. Heggie will appear in "The Man Who Married a Dumb Wife," also in the original version. Other members of Mr. Barker's company are the Misses Kate Carleton, Eva Leonard-Boyne, Mary Barton, Isabel Jeans and Ruby Blyth, Ian MacClaren, Arnold Lucy, Walter Creighton, Horace Brahm, Ernest Cassart, Cecil Cameron, Lionel Brahm, Gerald Hamer, Edgar Kent, Hugh McRae and Phil Wardell.

"Dancing Around," a gay and giddy winter Garden show.

"A Mix-Up," Marie Dressler in just the 39th St. Theatre.

"A Pair of Silk Stockings," one of the jolliest comedies of the season, well played, at the Little Theatre.

"Children of Earth," an essentially American play with its locale in New England, well played, at the Booth.

"Chin Chin," Montgomery and Stone's best vehicle, at the Globe Theatre.

"Daddy Long-Legs," a sweetly entertaining comedy of sentiment, at the Gaiety.

"Dancing Around," a gay and giddy winter Garden show.

"Experience," a modern morality play, at the Casino.

"Hello Broadway," Cohan and Collier in a riotously merry musical show, at the Astor.

"It Pays to Advertise," a jolly farce well worth while, at Cohan's Theatre.

"Kick-in," a thrilling melodrama, well played, at the Republic.

"Life," a mastodon melodrama, at the Manhattan Opera House.

"Maternity," Richard Bennett's presentation of Brioux's stirring drama, at the Princess.

"On Trial," a clever melodrama with a novel twist, at the Candler.

"Outcast," Elsie Ferguson's best vehicle, at the Lyceum.

"Polygamy," an interesting play based on the secret practices of the Mormons, at the Park.

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